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THE DÉBUTANTE

A Musical Comedy
by

Harry B. Smith, Robert B. Smith
and
Victor Herbert

Pr. \$2.00 net

NEW YORK, G. SCHIRMER



MISS HAZEL DAWN

WAY OF KLINING
PAPAY

JOHN C. FISHER

PRESENTS

HAZEL DAWN

IN

THE DÉBUTANTE

MUSICAL COMEDY

Book by Harry B. Smith Lyrics by Robert B. Smith

THE MUSIC BY
VICTOR HERBERT



Vocal Score

\$2.00 net

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THE DÉBUTANTE
PRODUCED FOR THE FIRST TIME
AT THE NEW NIXON THEATRE, ATLANTIC CITY, N. J.
SEPTEMBER 21, 1914
UNDER THE MANAGEMENT OF
JOHN C. FISHER

JOSEPH SAINTON
MUSICAL CONDUCTOR

MUSICAL NUMBERS

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The Débutante

Book by Harry B. Smith
Lyrics by Robert B. Smith

Overture

Music by
Victor Herbert

Allegro

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of two sharps, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The music begins with a dynamic of *f*. The piano part includes various rhythmic patterns, such as eighth-note chords and sixteenth-note figures. The score ends with a dynamic of *sffz*, followed by *rit.*

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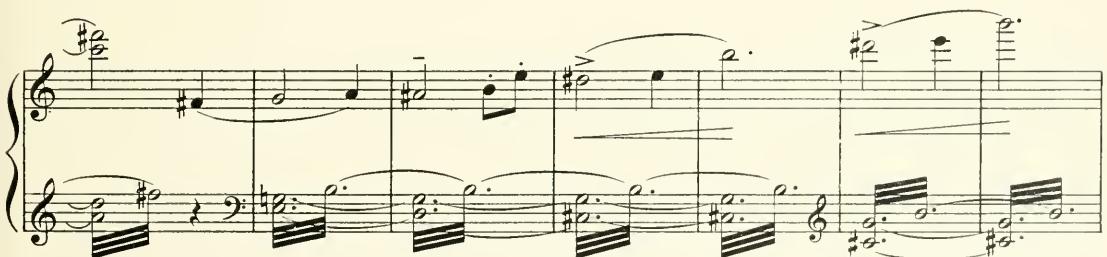
Andante espressivo

A musical score for piano, consisting of five staves. The top staff begins with a treble clef, a key signature of two sharps, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The third staff begins with a treble clef, a key signature of one sharp, and common time. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a treble clef, a key signature of one sharp, and common time. The score includes dynamic markings such as *cresc.*, *f*, *rit.*, *a tempo*, *poco accel.*, *Molto animato*, and *f più appass.*. The music features various note values, rests, and slurs, typical of a piano sonata movement.



Più animato
sempre cresc.

Musical score page 5, measures 5-6. The top staff begins with a quarter note followed by eighth notes. The bottom staff shows a transition with different key signatures: one sharp, then one flat, then one sharp again. The music continues with eighth-note patterns and dynamic markings.



ffz

poco allarg.

Measure 1: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Measure 2: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Measure 3: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Measure 4: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Measure 5: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Measure 6: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: ffz.

Tempo di Valse lento

sffz più allarg.

p poco rit.

a tempo

Measure 7: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: sffz più allarg.

Measure 8: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: p poco rit.

Measure 9: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: a tempo.

rit.

a tempo

Measure 10: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: rit.

Measure 11: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: a tempo.

Measure 12: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.

Measure 13: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.

Measure 14: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.

Measure 15: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.

poco rit.

a tempo

Measure 16: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: poco rit.

Measure 17: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords. Dynamics: a tempo.

Measure 18: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.

Measure 19: Treble clef, key signature of 3 sharps. Bassoon part consists of eighth-note chords.



Musical score page 7, measures 5-8. The score consists of two staves. The top staff uses treble and bass clefs, with a key signature of one sharp. The bottom staff uses a treble clef, with a key signature of one sharp. Measure 5: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 7, measures 9-12. The score consists of two staves. The top staff uses treble and bass clefs, with a key signature of one sharp. The bottom staff uses a treble clef, with a key signature of one sharp. Measure 9: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 7, measures 13-16. The score consists of two staves. The top staff uses treble and bass clefs, with a key signature of one sharp. The bottom staff uses a treble clef, with a key signature of one sharp. Measure 13: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 7, measures 17-20. The score consists of two staves. The top staff uses treble and bass clefs, with a key signature of one sharp. The bottom staff uses a treble clef, with a key signature of one sharp. Measure 17: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Meno mosso e grandioso

allargando

cresc. possibile

poco pesante

ff

Allegro moderato

Musical score for piano, page 9, featuring six staves of music. The score includes dynamic markings such as *v.*, *p cresce. e accel.*, *Più mosso*, *cresc. possibile*, *sfz*, *pp*, *rit.*, and *C*. The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff being bass clef. The key signature changes between staves, with some staves in G major and others in C major.

No.1. Opening Chorus

Moderato e misterioso

(Enter Midshipman)

(He turns and, beckoning to others,

he whistles softly)

(Enter old Sailor)

Old Sailor [spoken]
(Coast clear, boy?)

Midshipman
Sh - h! quiet!

Old Sailor (calling off)

All right, mates!

(Enter Officers and Midshipmen, etc.)

Quiet now!

11

Old Sailor (calling off)
All right, mates!
Quiet now!

(Enter Officers and Midshipmen, etc.)

8

sp
p
p
>
8
p
accel.

Animato

SOPRANO

Girls *p*

Now then, make haste!

One here, one there!

TENOR

Men Now then, make haste!

One here, one

BASS

Now then, make haste!

One here, one

Animato

care! Now spread the cloth - the dish - es, where are
 Take care, take care! Now spread the cloth - the
 Take care, take care! Now spread the cloth - the
(Sailor drops dishes)
 they? Be care - ful, you clum-sy fel - low! Qui - et! we
 dish - es, where are they? How clum-sy! Qui - et now! we
 dish - es, where are they? How clum-sy! Qui - et now! we
 say!
 say!
 say!
 accel.
 sfz

Girls (excitedly, at entrance)

Good-ness gra - cious! What a ri - ot! Do be care - ful what you do! For a par - ty

on the qui - et Noth-ing should be left to you! Com-ing like a clap of thun-der,

This is the sur -prise you planned; It's a won-der, it's a won-der That you did-n't

bring a band! Gen - tly now, boys! Not a sound! no noise!

14 (Bosun enters, bringing a large bowl of grog)

Poco meno

Bos.

Bosun *f*

Here's my do - na - tion, a

bowl of grog! Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

Cook *f*

(Ship's cook enters) Cook *fb*

Here's my contri - bu - tion, a birth - day cake!

A birthday cake!

The vocal parts sing lyrics related to donations and a birthday cake. The vocal parts sing lyrics related to donations and a birthday cake.

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer - ry! Set it o - ver here! 8

sfz sfz *f tr* *sfz*

The vocal parts sing 'Bravo, Jerry! Set it over here!' and the cook's triumphant expression. The vocal parts sing 'Bravo, Jerry! Set it over here!' and the cook's triumphant expression.

Bosun (angry)

Bos.

You'd dec-o-rate the back-ground With the sort of grog I make,

Bos.

While the place of hon-or is giv-en To a bloom-ing cake! Girls
Qui - et,

Bos.

Put my grog on the shelf! Well,
Bo - sun, qui - et!

Meno

ra-ther than sub - mit to that, I'll drink it, drink it, drink it, drink it all my -
a tempo

colla voce

sffz

sfz

(starts to drink)

(The others take the bowl away from him)

Bos.

self!

SOPRANO

TENOR

Chorus

BASS

Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake! The
Qui - et now, for pit - y's sake!

O.S.

Old Sailor

Such a sight I've nev-er

grog shall share the hon - or with the cake!

The grog with the cake!

The grog with the cake!

molto cresc.

Bosun With my grog: it is fit for an - y queen!

O.S. seen!

SOPRANO I. II. The

ALTO I. II. The

TENOR The

BASS The

fp *sp* *ff brillante*

Poco meno
daugh - ter of our own Sir Fran - cis Vane!

daugh - ter of our own Sir Fran - cis Vane!

daugh - ter of our own Sir Fran - cis Vane! Let

daugh - ter of our own Sir Fran - cis Vane! Let

poco allargando *sf poco rall.* *sffz f*

SOPRANO

And the girls that see them sail,

ALTO

And the girls that see them sail,

all the boys that sail the sea, And the girls that see them sail, Re -

all the boys that sail the sea, And the girls that see them sail, Re -

As long as they brave the gale. Let the

As long as they brave the gale. Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. Let the

The musical score consists of four systems of music. The top two systems feature three vocal parts: Soprano (treble clef), Alto (treble clef), and Bass (bass clef). The bottom two systems show the piano accompaniment. The vocal parts sing in unison throughout. The piano part uses a variety of techniques, including eighth-note chords, sixteenth-note patterns, and sustained notes. The vocal parts enter at the beginning of each system, singing the lyrics provided. The piano part continues its harmonic and rhythmic patterns between the entries of the vocal parts.

rit.

swagger-ing horde of all a - board, What - ev - er rank they be, — Make
 rit.

swagger-ing horde of all a - board, What - ev - er rank they be, — Make
 rit.

swagger-ing horde of all a - board, What - ev - er rank they be, — Make
 rit.

rit.

rit.

a tempo

Pesante

rit.

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'al - ty!

rit.

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'al - ty!

rit.

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'al - ty!

rit.

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'al - ty!

a tempo

Pesante

rit.

rit.

poco accel.

f

v.

General Dance

Più mosso

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The key signature is one flat, and the time signature is common time. The dynamics and performance instructions include:

- Staff 1 (Top Left):** Dynamics *ff*, *sffz*. Measure 1: *ff*, *sffz*. Measure 2: *sffz*.
- Staff 2 (Top Right):** Measure 1: *sffz p*. Measure 2: *f*. Measure 3: *sffz*.
- Staff 3 (Second Column Left):** Measure 1: *ssf*. Measure 2: *sffz*. Measure 3: *p*.
- Staff 4 (Second Column Right):** Measure 1: *ssf*. Measure 2: *p*. Measure 3: *ssfz sffz*.
- Staff 5 (Bottom Left):** Measure 1: *sffz*. Measure 2: *sffz*.
- Staff 6 (Bottom Right):** Dynamics *ssfp*. Measure 1: *sffz*. Measure 2: *sffz*.

Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves in brackets. Measure numbers 1, 2, and 3 are also indicated above the first three staves in brackets.

No.2. Love is a Battle

Larry and Chorus

Tempo di Marcia *when solo*

Larry

The musical score consists of four systems of music. The first system shows the piano accompaniment in three staves (treble, bass, and middle) with dynamic markings *ff*, *v*, and *mf*. The vocal part for Larry begins with "Love is a". The second system starts with "bat-tle, A com-bat of old; First you must con-quer And". The third system continues with "then you must hold; Hearts are the trophies You win or you". The fourth system concludes with "yield, Cu - pid the lead-er, The wide world the field."

L. Love is a
bat-ble, A com-bat of old; First you must con-quer And
then you must hold; Hearts are the trophies You win or you
yield, Cu - pid the lead-er, The wide world the field.

L. Trou - ble is start-ed By one word or glance, Sighs are the

mf

L. bugles That sound the ad - vance; Smiles are the transports Of

L. rap - ture in - spired, Kiss - es re - sound-ing The first shots

fired.

Ta ta ra! ta ta ra! ta ta ra!

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

ff *molto cresc.* *f* *fff*

L. love you!" roars the can-non, "I hate you!" pops the gun; And so the bat-tle rages From
 (spoken) (spoken)

Boom!

Boom!

L. rise to set of sun. And when the fight is o - ver And the smoke has cleared a -
 (spoken)

Boom!

L. way, — *sweetly*
 The

Ta ta rat! ta ta ra! ta ta ra!

Boom! boom! boom! boom! boom! boom!

*molto cresc.**ff**sfz p*

flag of truce is wav - - ing, She has named the
 hap - - py day! The flag of truce is
 wav - - ing, She has named the hap - - py day!

I love you!" roars the can - non, And
"I hate you!" pops the gun, And
"I hate you!" pops the gun, And

so the bat - tle rag - es From rise to set of sun. And when the fight is
 so the bat - tle rag - es From rise to set of sun. And when the fight is
 so the bat - tle rag - es From rise to set of sun. And when the fight is
 o - ver And the smoke has cleared a - way, Ta ta ra! ta ta
 o - ver And the smoke has cleared a - way, Ta ra!
 o - ver And the smoke has cleared a - way, Ta ra!

molto cresc.
ff

ra! ta ta ra! The flag of truce is
 — ta ra, ta ra, ta ra! The flag of truce, the
 — ta ra, ta ra, ta ra! The flag of truce is
sffz p

named the
wav - - ing, She has named, has named the hap - - py day!

flag of truce is wav - - ing, She's named the hap - - py day!

wav - - ing, She has named the hap - - py day!

The flag of truce is wav - - ing, She has

The flag of truce, the flag of truce is wav - - ing,

The flag of truce is wav - - ing, She has

named the hap - - py day!

She has named the hap - - py day!

named, has named the hap - - py day!

No. 3. Married Life

Ezra and Mrs.Bunker

Moderato

Mrs. Bunker*p*1. Mar - ried life Is
2. Coo and court And

Mrs. B.
 sol - id com - fort through and through, Hap - pi - ness and
 land your he - ro of ro - mance In the mar - riage

Ezra

Mrs. B.
 Ez.
 bliss. And a wife To son - dle, love and
 game. Be a sport! You know Le - an - der

Ez.
 cher - ish you, Is what none should miss.
 took a chance, He - ro was her name.

Mrs. B.

Mrs. B.

With a mate To kiss your lit - tle tears a - way, Life is
When a prize Asks if you love him soft and sweet, Sigh and

Ezra

Mrs. P.
Ez.

worth the while. One to wait Up -
say: "I do!" Close your eyes And

Ez.

on your com-forts ev -'ry day, With a lov - ing smile.
take the first one that you meet; If not, she'll take you.

Mrs. B.

Ezra

Mrs. B.
Ez.

Mar - riage is a bless-ed thing, And all that. And all that.
p

Mrs. B.

Ezra

Mrs. B.
Ez.

Wed-ding - bells a mer - ry ring. And all that. And all that.

Mrs. B.

(Whistling)

Mrs. B.

There's a lov - ing mel - o - dy In their tin - gle tin - gle;
With a jin - gle to it; 8-----

Ezra

Mrs. B.

Ezra
(aside)

Mrs. P.
Ez.

She's as hap - py as can be,
She's a hap - py lit - tle bride, And a luck - y man is he, But His de - light is hard to hide, But

Ez.

take my ad - vice:
take my ad - vice: "Stay sin - gle!"
"Don't do it!"

pp

sfz sfz sfz

D.C.

No.4. Entrance of Elaine and Song:
Professor Cupid

Elaine and Chorus

Allegro



Girls

SOPR.

ALTO

Where's E - laine? Where's E-laine?

Bosun (entering)

Here she is!

Girls

Here she is! Here she is!

All Men Here she is!

Here she is!

E - laine! Here she is! Here she is! Here she

E - laine! Now to watch her glad sur -
E - laine! Now to watch her glad sur -

(Elaine enters)

is!

prise!

prise!

sfz ff brillante

Elaine

Ha, ha, ha, ha! Oh! what a joke! The

p

poco meno

E. host - ess late At her birth - day fête! Ha
G. Girls (laughing)

The host - ess late At her birth - day fête!

p poco meno

E. hal! Gir-ton has pronounced me

f a tempo accel.

p poco meno

sffz

ancor meno

E. fin-ished, I have nothing more to learn: And now to know a little more of life I

fp

p ancor meno

Song: "Professor Cupid"

E. yearn!

1. I'm that prod-i-gy of wis-dom, the
2. They in-struct-ed me in civ-ics, (why,

poco rit.

E.

col-lege grad-u - ate, In sci-en - ces and class-ics I'm au - fait; In my
I have not found out;) I near-ly won a Bach-e - lor's de - gree; And I

E.

pride of er - u - di - tion To the world I bear a mis - sion In the
would have won it, may - be, If I had - n't been a la - dy And pre -

E.

fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a
ferred to sim - ply add "L O V E." I have wad - ed thro' big volumes, (which

E.

smat - ter - ing of Greek, I won a lot of priz - es here and there; And they
I have kissed good-bye,) On science and on lit - ra - ture and art; Now I

poco accel.

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -
love my Al - ma Ma - ter, But my love for — is greater: At

p poco accel.

poco rit.

Allegro moderato

fp

E. fes - sors flut - tered round me ev - 'ry - where.
col - lege no one knew I had a heart. 1-2. Oh

p

a tempo

fp

E. tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

E. world were you? Ha, ha, ha, ha! No won - der a girl is stu - pid When she is

f

sfz

fp

E. *p>*
not in - struc - ted how to bill and coo. It

(3) (3)

E. *cresc. poco a poco*
should come In her cur - ri - cu - lum, It should bring

E. — a spe - cial prize! No won - der we blush and blun - der, With

E. out a course in love 'tis fol - ly to be wise.

f

Chorus
Oh
Oh
Oh
sforzando *f*

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the
 tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the
 tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the
 world were you? Oh! ha, ha, ha! No won - der unis.
 world were you? Oh! ha, ha, ha! No won - der unis.
 world were you? Oh! No won - der a girl is stu - pid
 When she is not in-struct - ed how to bill and coo. It
 When she is not in-struct - ed how to bill and coo. It
 When she is not in-struct - ed how to bill and coo.

should come In her cur - ri-cu - lum, It should bring
 should come In her cur - ri-cu - lum, It should bring
 (Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

— a spe - cial prize! No won - der we blush and blun - der, With-
 — a spe - cial prize! No won - der we blush and blun - der, With-
 spe - cial prize! No won - der we blush and blun - der, With-

out a course in love 'tis fol - ly to be wise.
 out a course in love 'tis fol - ly to be wise.
 out a course in love 'tis fol - ly to be wise.

No. 5. All for the Sake of a Girl

Marquis and Girls

Con anima

Marquis

1. La-dies fair, You're most un -
2. La-dies fair, Na-ture's di -

poco accel.

rit.

M.

fair to us. — A - pril skies Are like your change-ful eyes, —
vin - i - ty. — At your shrine We all must fall in line. —

M.

Love's a snare Bring-ing de - spair to us, — And your smile Is just a
Ev - 'ry-where In your vi - cin - i - ty — Fol - ly reigns With-in our.

M.

wile of guile. — Man may swear Love's a sealed book to him, —
hearts and brains. — Grief and care You oft - en bring to us. —

M. And all' for - sworn Are its sighs and mirth;— Then a rare Pair of eyes
 Break-ing hearts You find is splen-did fun. Si - ren songs You soft-ly

M. look to him — Dif-frent from all oth-er eyes on earth. rit. a tempo
 sing to us. Who can turn from them? Not I, for one. 1-2. It is

M. all for the sake of a girl — That we dream and we fret and we
 rit. a tempo

M. sigh. All for the sake of a kiss, a smile,

M. All ver - y sil - ly we know all the while. We be - lieve that a goose is a

M. swan, We be - lieve that a bead is a pearl. Why, the

M. world's wis - est men Have been fools now and then, All for the sake of a

M. girl! Girls It is all for the sake of a girl That we

dream and we fret and we sigh. — All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a
—p.

swan, — We be-lieve that a bead is a pearl; — Why, the worlds wisest

poco rit. a tempo
men Have been fools now and then, All for the sake of a girl! —
poco rit. a tempo
D. C.

No. 6. The Golden Age

Elaine and Philip

Moderato

Elaine

1. You re - call long a - go how we
2. We would sit by the hour and a

Moderato

E. played at mar - ried life? You re - mem - ber?
won-drous fu-ture plan - You re - mem - ber?

In a
When the

Ph.

Philip

We were young and fool-ish then.
In the land where children dwell.

E. home of our own, you the hus-band, I the wife: You re - mem - ber?
girl came of age and the boy be-came a man: You re - mem - ber?

Ph.

Yes! you were
Yes! nev - er

E. I would stand at the door and for your re-turn I'd wait, While you
It was all cut and dried when the hap-py mo-ment came, As your

Ph. eight and I was ten.
dream-ing time would tell.

E. strolled round the block and came home from busi-ness late. Then I'd look ver - y wise when you
wife by your side I would help you fight for fame. As my hus - band you'd find in - spi-

E. said "Af-fairs of State!" You re - mem - ber?
ra - tion for your aim: You've for - got - ten? In
On

Ph. Yes! But we're wis - er now than then.
No, I re - mem-ber ver - y well.

E. fan-cy's hap-py realm we wan - dered far.
most im-portant things our minds were bent.

We
We

Ph.

Um, um!
Um, um!

E. hitched our wag-on to a far-off star.
thought that some day you'd be Pres - i-dent.

1-2. Do you re-mem - ber?—

Ph.

Um, um!
Um, um!

E. The springtime of life is fair - est, The fu-ture a

poco animato

E. pearl ap - pears, — And the days that to us are the rar - est Are

E. seen thro' the mist of years. — Dream - days: Fond - ly we

E. gaze, Then time gently turns the page, — And the things that we dreamed Are

E. not what they seemed In the beau - ti - ful gold - en age.

No.7. The Love of the Lorelei

Philip, Larry and Elaine

Moderato

Phil. *poco rit. a tempo*

My fair bride that is to be Is per -

grazioso

f *poco accel.* *poco rit.* *p a tempo*

fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth-ing

sfz *p* *sfz* *p* *sfz*

Elaine *pp*

What do I hear?

more. And her heart is like a pearl, She's a

p *p*

The musical score consists of three staves. The top staff is for 'Phil.' in soprano voice, starting with a 'Moderato' instruction. The middle staff is for 'Elaine' in soprano voice. The bottom staff is a basso continuo line. The score includes dynamic markings such as 'f', 'poco accel.', 'poco rit.', 'p a tempo', 'pp', and 'sfz'. The vocal parts contain lyrics in English, and the basso continuo part features sustained notes and harmonic bass lines.

E. -

Ph. god-dess, not a girl. Well, the po - lar re - gions oth - ers may ex -

E. > Is he sin - cere?

Ph. plore! poco rit. a tempo If you clasped her fri - gid charms For a mo - ment in your

p poco rit. *p a tempo*

E. -

Ph. In-deed, in - deed!

arms, You would find the arc - tic an - gel would not thaw; Just im -

sfs *p* *sfs* *p* *sfs* *p*

E. -

Ph.

a-gine now your feel-ings When she answers your ap-peal-ings With an ep - i - gram from

p leggiero

E. -

Moderato

Ph.

I un-der - stand. (with enthusiasm) *f* *poco rit.* *a tempo*

Ches - ter-ton or Shaw! Give me the girl of tem - p'rament, Not

Moderato

poco rit. *sf p a tempo*

L.

Larry

The sort of girl whose heart's for rent To one who pays the

Ph.

one of snow and ice!

L. price! Per-

Ph. *poco rit.* *a tempo*
'Tis plain that you have ne'er loved one, So can-not un - der - stand.

L. *leggiero* *poco rit.* *sfp a tempo*

Ph.

L. haps you're right, I've just be - gun, You must take me in hand.. Just

Ph.

E. Elaine *p*
We'll nev-er, nev-er do!

L. *poco meno*
girls, I see, will nev-er, nev-er do. For

Ph. *p*
That's ver-y, ver-y true!

L. *p poco meno*

E. -

L. they are ver - y much too slow.

Ph. Well, I think so!

And you should know.

poco rit.

Give

Tempo di Valse

me the love of the Lo - re - lei, Love that none can de -

pp

poco rit.

E. -

Elaine pp

And so you call that

Ph. a tempo

fy. In - con - stant though as the moon a - bove, Still, while it lasts, it's

ten. a tempo

poco rit.

E. love! (imitating him) *pp*

Ph. love, true love! Give me the eyes where en - chant - ment lies,

poco rit.

E. lies! Lies and lies! In the fond, the fond ca - ress Of a *rit.*

Ph. Tempt-ing smiles, long - ing sighs! The fond ca - ress Of a

rit.

E. lin - g'ring glance, You find ro - mance. *poco meno rit.*

Ph. lin - g'ring glance, There you will find ro - mance. *rit.*

poco meno rit. rit.

No. 8. Peggy's a Creature of Moods
Larry

Allegro moderato

Larry *p grazioso*
No-bod-y un-der-stands

faccel. *poco rit.* *pa tempo*

L. Peg-gy,— No-bod-y e - ven tries; She is a puz - zle, Peg- gy,— Chang-ing as A - pril

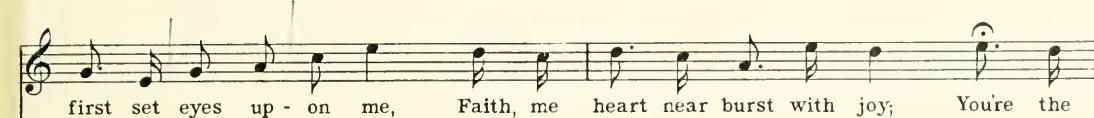
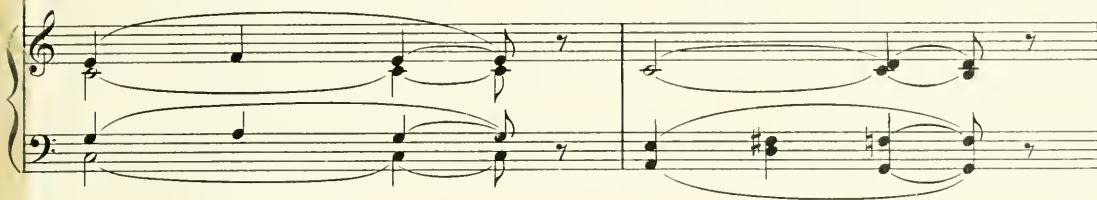
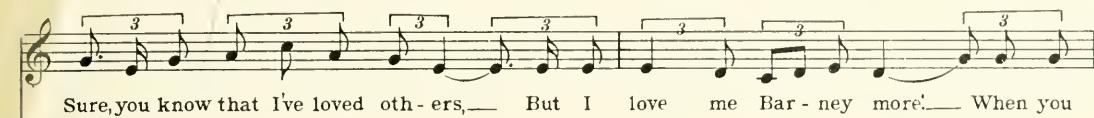
L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

L. If she is lone-some and wants you,— Peg- gy is peach - es and cream. With her

poco rit. *a tempo* *poco rit.*

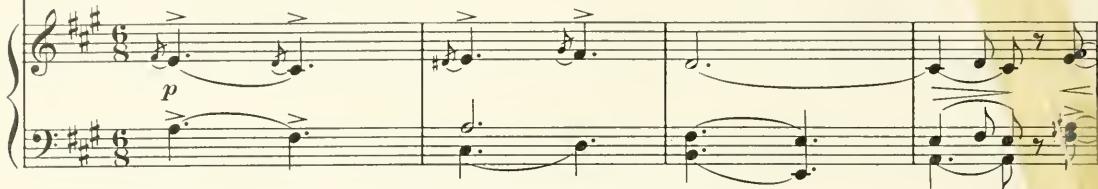
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Andante mosso



Più mosso

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay,— And

*animato*

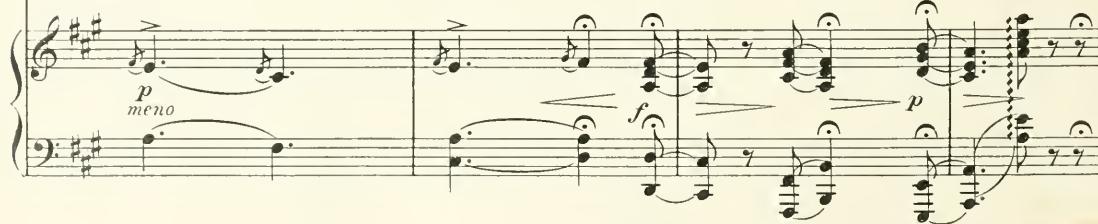
Peg-gy is qui-et and Peg-gy is wild, All in the space of a day.— The

*poco*

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods;— You

*poco**meno*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.



Bet - ter not tri - file with Peg - gy,— Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy,— Some - thing is apt to oc - cur.

Nev - er let an - y - one boss her,— Just let her have her own way:

poco rit. If you should hap - pen to cross her,— Ther'd be the div - il to pay.— With her

Allegro marcato

Whist now! Don't be talk - ing! You will get me I - rish up, And you'll

sfs p

hear some-thing that you nev-er heard be-fore, You poor de - cre - pid pup! If

I weren't a la - dy I'd speake more free And the at - mo-sphere'd be blue— It

poco pesante

poco rit. più rit. f 3 p

don't take man-y of the likes of me To deal with the likes of you!— Oh

a tempo poco rit. più rit. f lunga

Tempo I^o

poco pp

Peg - gy is storm - y and Peg - gy is bright, And Peg - gy she sulks and she broods;— You

p.

meno più rit. a tempo rit. p

nev-er can tell how you'll find her at night, For Peg - gy's a crea-ture of moods.

pp più rit. f rit. p

No.9. Never Mention Love When We're Alone

Elaine and Marquis

E. Poco meno
Of course, you must be most at-

M. Marquis Pardon, Mam'selle! I think I know what to do! —

Poco meno

E. tent - ive And pre - tend that you fond-ly a - dore. —

M. I feel I shall need no in-

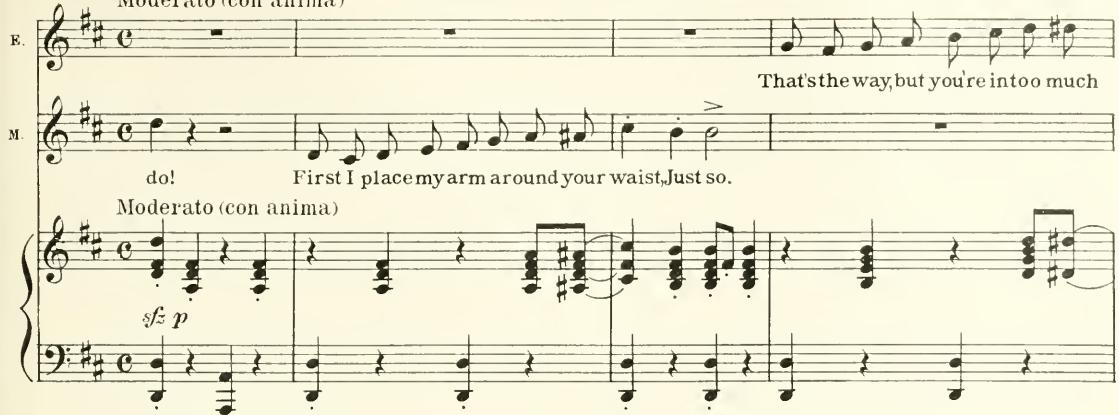
E. Fol-low me a - bout ev -'ry
M. cent - ives To do all of that and more!

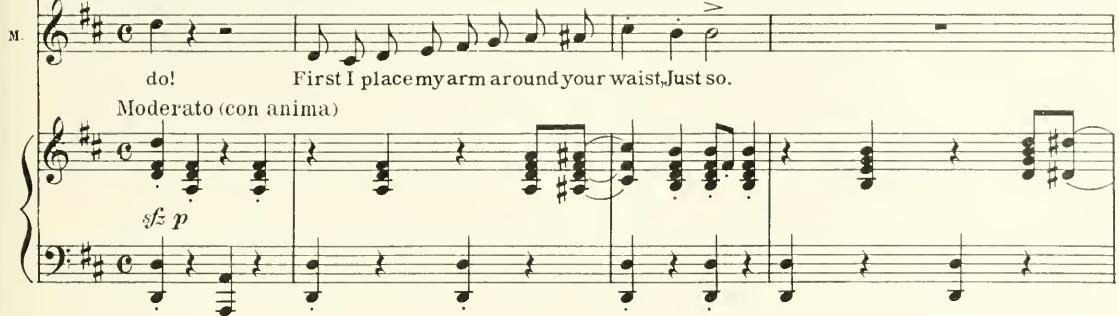
E. mi-nute of the day; Treat me in a manner so a - dor - a - ble
M. *fp*

E. That on ev -'ry side of us we'll hear the gossips say: "Scan - da - lous! Their conduct is de -
M.

E. plor - a - ble!" Comprenez - vous? rit.
M. Oui, oui, I do! rit. *f* Oui! I
rit. *deciso*

Moderato (con anima)

E. 

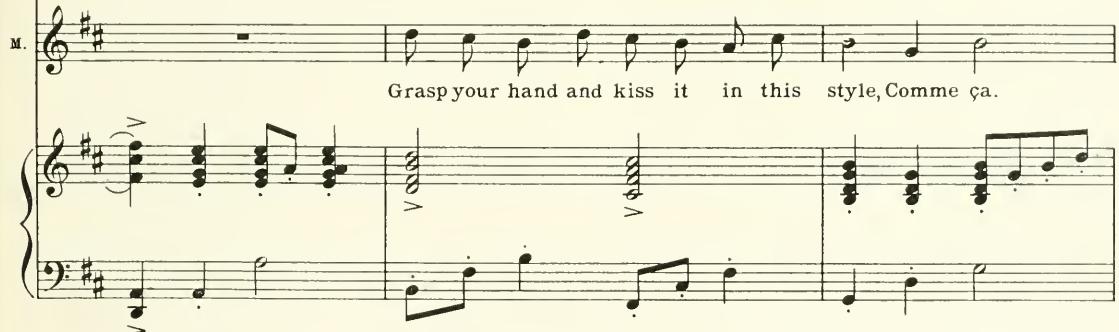
M. 

That's the way, but you're into much

do! First I place my arm around your waist, Just so.

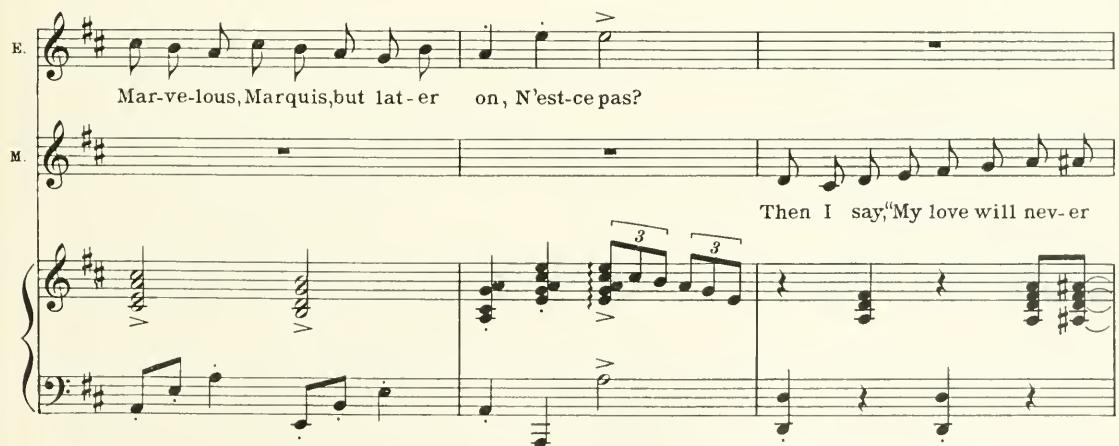
Moderato (con anima)

E. 

M. 

haste: No, no!

Grasp your hand and kiss it in this style, Comme ça.

E. 

M. 

Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

Then I say, "My love will nev-er

E. That's o - ri - gi - nal, but bye and bye - Not now!

M. die, I vow!" My heart is

E. Be on your guard, — you go too far! —

M. yours, — you are my star! —

E. rit.
Comprenez-vous?

M. rit.
Yes, yes, I do! — Yes, yes, I do!

Animato *p*

E. You must love me ver-y dear - ly And let ev'-ry - bod - y
M. Yes, yes!

Animato *grazioso*

E. know; You must worship me sin - cere - ly,
M. You are my stan - you must say

E. And tell ev - ry - bod - y so! Let the whole world
M. yes! Say yes! You are my

E. see Your love for me, When we

M. star! — Yes, yes, you are! —

E. have a chap - er - on; But nev - er mention love — when we're a -

M. You must say yes! You are my star! Say

1.

E. lone!

M. yes!

2.

Repeat for Dance

2.

No.10. Finale

Allegro con spirto

1st GROUP

Girls
(all chattering)

I have heard on good au-

Allegro con spirto

f

thor-i-ty- Tis be-lieved by the ma-jor-i-ty-

2nd GROUP f

But the ru-mor is de-nied! Tell us,

'Tis quite cer-tain! Tell us, is it all a

is it ver-i-fied? Doubt-ful, ra-ther!

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis-ter
 As the hap - py bride-groom's fa - ther You can set our doubts at rest.

Fra - ser, come now, tell us, do! For - give us, is it
 Is it a ques-tion in-dis-creet?

true? E-laine is here her fi-an-cé to meet? 1st Girl
 Is it your son?

2nd Girl

Is it the Mar-quis?

Godfrey (spoken) "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son"

The Mar-quis?

Girls 1st GROUP

All Girls This is a sur - prise!

I told you so!

Phil!"

1st Girl (spoken) "Has it been a long engagement?"

Godfrey (spoken) "Twenty-one

Girls

What? Twen - ty - one years? Ha! ha! ha!

Godfrey (spoken) "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it."

years!"

(Enter Phil, surrounded by
the men. The girls rush to Girls (to Phil)
him, shaking his hand)

f rit.

Please ac -

Godfrey. (looking off L. rear) "Here is the happy man!"

G.

poco sfz *p* *p* *poco rit.* *riforzando*

Poco meno

Phil

(Enter Elaine with Marquis)

Ph.

Thank you, — thank you all! —

cept our con-gra-tu-la-tions, Sir, and our heart-iest fe-li-ci-ta-tions!

Poco meno

p *sfz* *p*

Marquis (to Elaine)

M.

Ah, Made-moi-selle! vous êtes joy-euse, Mais moi, je suis bien mal-heu-

fp

Elaine (warning him)

E. *Chut!* lais-sons c'la! n'en par-lons

M. reux! —

(To others):

poco rit.

E. plus! — What se - ri-ous fac-es! Why so gloom - y,

a tempo, animato

E. pray? —

G. *a tempo* Godfrey (aside) Come, come, to-day we've ev'-ry rea-son to be gay! — This seems to

animato
a tempo

Elaine looks knowingly at the Marquis
and appears to say, "What a bore!"

G. be the time for what I have to say.

E. Up-on my word, Such ar-dor is ab-surd! No ro-

Ph. E-laine, do you hear? E-laine dear!

Phil (Elaine ignores him)

a tempo

E. mance on this at-tends: We are not sweet-hearts— just old friends.

poco rit.

Ph. We would

sfs poco rit.

Poco animato

E. - - - Yes! we were
Ph. sit by the hour and a wondrous fu - ture plan, You re - mem - ber?

Poco animato

E. - - -
Ph. p - - -
B. - - -

E. - - - young and fool-ish then!

Ph. - - - When the girl came of age and the boy be-came a man: You re -

E. - - -
Ph. - - -
B. - - -

E. - - - (indifferently)
Yes, I was eight and you were ten!
Um,

Ph. - - -
mem-ber?
In fancy's happy realm we wandered far,

E. - - -
Ph. fz p - - -
B. - - -

E. um!

Ph.

a tempo

We hitched our wagon to a far - off star:-

poco animato

a tempo

um!

poco accel. *poco rit.*

Do you re - mem - ber?

poco accel. *poco rit.*

Andante mosso

ppp

Phil.

(spoken) "Elaine, why are you so changed?"

El. "I? not at all."

sempre ppp

Phil. "There's some-one else you love, I see!"

El. "Some-one else?"

Elaine

Ha! ha! ha! ha! ha!

Phil.
(spoken): "You do love another!" El. "No!"

Phil."That is not so!" El."Ah!" Phil."I know the truth, I over-heard your love -

confession!"

{El. "Ah! an honorable gentleman! -

Well, since you were listening,

più appassionato

I see no use in denying!

'Tis true!

It seems to surprise you?

Well, I love him, love him as much as

I despise you!" {Elaine, you are {"Not at all!"
jesting!"}}

{ Marquis
(Marquis comes down stage) (spoken) "Mademoiselle - I -"
(Elaine drops glove)

Più animato

adored!" { El.
"No, no, Armand! Is the motor waiting? Come then!"
(starts)

Phil. "Elaine! you are going with this fellow?"

{ Marquis
(angrily) "Monsieur!"

El. "Please remember
you are speaking
of my fiancé!"

Elaine

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet,
not prudish and cold, whose eyes promise, whose smile
allures, one whose love is a liberal education!"

(sings)

E.

Meno

want the love of the Lo - re - lei, Love that none can de - fy; In -

con-stant though as the moon a - bove, Still while it lasts it's love, true love! You

want the eyes where en-chant-ment lies, Tempt-ing smiles, long - ing sighs, The

fond ca - ress of a lin - g'ring glance: There may you find ro - mance! —

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient."

Elaine (spoken). "Come, Armand, we will defy the world together (aside) with a chaperon!"

Marquis (disgusted) "Huh! With a chaperon!"

8.....

Phil (sinking into a seat, dazed). "Well, I'll be —"

Ensemble and Chorus

Elaine (to Phil).
Good-bye, dear boy!

Poco meno mosso

poco pesante

animato
a tempo brillante

Poco meno mosso

sfp
poco pesante

tutta forza

a tempo
animato ff
fibrillante

Love that none can de - fy, The fond ca - ress of a
 Love that none can de - fy, The fond ca - ress of a
 Love that none can de - fy, The fond ca - ress of a

poco pesante *a tempo*

Elaine
(with enthusiasm)

E. The

lin - g'ring glance: There may you find ro - mance! —
 lin - g'ring glance: There may you find ro - mance! —
 lin - g'ring glance: There may you find ro - mance! —

poco pesante *f*

E. spring-time of life is fair - est, The fu-ture a pearl ap -

E. pears, — And the days that to us are the rar - - est Are

E. seen through the mist of years. — And the things that we dreamed Are
rit. *a tempo* *poco accel.*
f *a tempo* *poco accel.*
f *a tempo* *poco accel.*
a tempo *poco accel.*

E. And the things that we dreamed Are
molto cresc. *rit.* *ff* *a tempo* *poco accel.*

Allegro molto

E.

rit.

not what they seemed In the beau-ti - ful gold - en age!

rit.

not what they seemed In the beau-ti - ful gold - en age!

rit.

not what they seemed In the beau-ti - ful gold - en age!

rit.

not what they seemed In the beau-ti - ful gold - en age!

Allegro molto

8.....

rit.

f incalzando

E.

.....

.....

.....

.....

8.....

sff'z *sff'z sff'z* *sff'z sff'z sff'z* *sf. lunga* *sff'z*

End of Act I

Entr'acte

Moderato

poco rit.

Harp Cadenza

accel.

rit.

Harmonics

f

pp

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10. The key signature changes from G major (two sharps) to F# major (one sharp) at the beginning of staff 5. Measure 1 starts with a forte dynamic (f) in G major. Measures 2-4 continue in G major with eighth-note patterns. Measure 5 begins in F# major with a dynamic of p. Measures 6-8 show a transition back to G major with sixteenth-note patterns. Measure 9 begins in G major with a dynamic of f. Measure 10 concludes with a dynamic of v.

Poco animato

Musical score for piano, page 80, measures 1-5. The score consists of five systems of music, each with two staves: treble and bass. The key signature changes frequently, starting with one flat in the first system and ending with one sharp in the fifth system. Measure 1 starts with a forte dynamic (f) in the bass staff. Measure 2 begins with a melodic line in the treble staff. Measure 3 shows a continuation of the melodic line in the treble staff. Measure 4 features a complex harmonic progression in the bass staff. Measure 5 concludes with a melodic line in the treble staff.

Tempo I^o

f *f*

p

p

V.

sfz

Tympr.

ACT II

No. 11. Opening Chorus

Allegro brillante

Musical score for the opening chorus, measures 1-8. The score consists of two systems of music for a string quartet. The top system shows the first violin playing eighth-note chords, with slurs and dynamic markings like *f*. The bottom system shows the cello and bassoon playing eighth-note chords. Measure 8 ends with a fermata over the strings.

Violoncello on stage

tr

Musical score for the opening chorus, measures 9-16. The score continues with two systems of music. The top system shows the cello and bassoon playing eighth-note chords. The bottom system shows the first violin playing eighth-note chords. Measure 16 ends with a fermata over the strings.

Curtain rises

Musical score for the opening chorus, measures 17-24. The score continues with two systems of music. The top system shows the first violin playing eighth-note chords. The bottom system shows the cello and bassoon playing eighth-note chords. Measure 24 ends with a fermata over the strings.

a tempo
f brillante
mf molto cresc.

mf a tempo
p cresc.

f
sfz
pp cresc.

f
sfz

accel. at Fine

p
accel. at Fine
p

SOPR. ALTO

Bra - vo!

TENOR

Bra - vo!

BASS

Bra - vo!

Bra - vo!

Bra - vo!

Bra - vo! En - core!

Bra - vo! En - core!

Bra - vo! En - core!

Chorus

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

No, don't stop! More, please! please! please! please! please!

Meno mosso

Irma

Cher maî - tre, you will play a - gain - for me, for me.

rit.

rit.

p

Chorus

Ah, bra - vo!

Ah, bra - vo!

Ah, bra - vo!

poco accel.

sfz

Andante mosso

'Cello Cadenza

(Cellist seats himself)

a tempo

molto express.

sffz

p

pp

p

p

p

p

Poco animato

rit.

pp

Viol. I. Solo
in Orchestra

rit.

pp a tempo

dolcissimo

Musical score for three voices (Soprano, Alto, Bass) and piano, page 87. The score consists of two systems of music.

System 1:

- Piano (Bottom Staff):** Dynamics: $\#ppp$, $\#pp$, $\#pp$. Articulation: Humming.
- Soprano (Top Staff):** Dynamics: $\#p$.
- Alto (Second Staff):** Dynamics: $\#p$.
- Bass (Third Staff):** Dynamics: $\#p$.

System 2:

- Piano (Bottom Staff):** Dynamics: $\#f$, $\#p$.
- Soprano (Top Staff):** Dynamics: $\#f$.
- Alto (Second Staff):** Dynamics: $\#f$.
- Bass (Third Staff):** Dynamics: $\#f$.

Performance Instructions:

- poco rit.* (Poco rit.) appears above the piano staff in System 1 and above the piano staff in System 2.

a tempo

(Humming)

(Humming)

(Humming)

poco rit.

gliss.

A musical score for three voices (Soprano, Alto, and Bass) in common time, G major. The vocal parts are arranged in three staves. The Soprano part starts with a dynamic of *a tempo poco rit.*, followed by a rest. The Alto part follows with *poco rit.* and *p*. The Bass part follows with *pp* and *poco a poco rit.* The vocal parts then take turns with rests and dynamic changes: *poco rit.* (Alto), *pp poco a poco rit.* (Bass), *poco rit.* (Soprano), *pppoco a poco rit.* (Alto), and *poco rit.* (Bass). The vocal parts are separated by vertical bar lines, and each staff ends with a repeat sign and a fermata.

A musical score for piano and voice. The piano part is in the left hand, showing chords and bass notes. The vocal part is in the right hand, with melodic lines and grace notes. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a ritardando. The vocal line continues with melodic patterns.

Poco meno

più rit.

Allegro

Poco meno

Allegro

perdendosi

perdendosi

perdendosi

acce!

24951

No.12. When I Played Carmen

Irma and Chorus

Con spirito

Irma

1. When I was sweet six-
2. As Tha-is and Lou-

I.
teen, And love was joy and mirth, My gentle girl-ish
ise My tri-umph was com - plete, The sen - ti - men-tal -

I.
heart was sought By one whom at the time I thought The on - ly man on
ists would cry, When I sang Mad-am But - ter - fly And tear - ful Mar-gue -

I.
earth. Since then the world I've seen, I've won artis - tic fame, And
rite. For her - o - ines like these I did not care a bit, Their

I. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And
love - af - fairs were much too sad, Those good - y-good - y girls all had A



I. *p*
how to play the game.
dread - ful time of it.—

1. She's learned the art of win - ning hearts, and how to play the
2. Those good - y-good - y girls all had a dread - ful time of

1. She's learned the art of win - ning hearts, and how to play the
2. Those good - y-good - y girls all had a dread - ful time of



I. *poco rit.*
'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When
It's Car - men I pre - fer, The men were jokes to her.

game -
it.

game -
it.



pesante *a tempo* *p*

I played Car - men at the O - pé - ra - Co - mique, That si - ren of

pesante *s/fz p a tempo*

guile Just suit - ed my style. The men I fas - ci - nat-ed, cap - ti-

vat-ed, sub - ju - gat-ed: I won them by my walk and by my smile.

Like Carm-en I con-quered by hook or by crook: She

I.

lured by a look; She took, then she shook. Her tem - pra-ment so

I.

tor-rid The wo - men thought was hor - rid; But lit - tle Car - men knew her lit - tle

I.

book.

f pesante

When she played Car - men at the O - pé-ra - Co -

f.

When she played Car - men at the O - pé-ra - Co -

f.

When she played Car - men at the O - pé-ra - Co -

pesante

sfz p a tempo

mique, That si - ren of guile Just suit - ed her style. The
mique, That si - ren of guile Just suit - ed her style. The
mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She
men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She
men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed: She

I.

Like

won them by her walk and by her smile, just by her smile.
won them by her walk and by her smile, just by her smile.
won them by her walk and by her smile, just by her smile.

1. Carmen I con-quered by hook or by crook: I lured by a

1. look; I took, then I shook.

Ah!
cresc.

Her tem - p'ra-ment so tor - rid The
p.
Her tem - p'ra-ment so tor - rid The
cresc.
Her tem - p'ra-ment so tor - rid The

1. But little Car-men knew her lit - tie book.
wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tie book.
wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tie book.
wo - men thought was hor - rid, But lit - tle Car - men knew her lit - tie book.

D.C.

sfz

D.C.

No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

Moderato

Irma

1. Co-lum-bine had a pair of beaux, Whose
2. Co-lum-bine made a sol-emn vow They'd

love was fond and deep; One was the vil-lage Bak-er's Boy, And one was the Chimney-
not kiss her at all. They never did un - til one night When both of them came to

Sweep. Ho! Ho!

call. Ho! Ho!

Co-lum-bine had a moth-er, too, Who
All went well till they said "Good-night," And

Ho! Ho!
Ho! Ho!

Ho! Ho!
Ho! Ho!

Chorus

Ho! Ho!
Ho! Ho!

f

s

p

fp

p

fp

p

I. knew which call'd each night,
then, a - las! a - lack!

For the Chim-ney-Sweep left a kiss of black, And the
For on one fair cheek was a spot of white, On the

Bak-er's Boy kiss'd white.
oth-er, one of black.

And so when her mother faced her, Her
As soon as her mother heard them Bid

Chorus

Ho! Ho! Ho! Ho!
Ho! Ho! Ho! Ho!
Ho! Ho! Ho! Ho!
Ho! ho, ho! Ho!
Ho, ho, ho! Ho!

face gave her a - way,
Co - lum-bine Ta, ta!

And then of course there was no-thing For Co-lum-bine to
She found her daugh-ter was lack-ing The cheek to face mam-

rit.

Tempo di Valse (moderato)

I. say. But Moth - er, to kiss they must use their fac - es,
ma.....

I. You should - n't scold Co-lum - bine, If they can't kiss with-out leav - ing their

I. trac - es, I'm sure it is no fault of mine. First it is one and
I could dodge one as

I. then it's the oth - er, Day af-ter day af-ter day, I could be
well as the oth - er, Day af-ter day af-ter day. But when they

I. hap - py with ei - ther, moth - er, With toth - er dear charm-er a - way.
kiss me to - geth - er, moth - er, I must let them have their own way.

Chorus

Moth - er, to kiss they must use their fac - es, You should - n't
 Ho! Ho! Ho! Ho! You should - n't
 Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they can't kiss with - out
 scold Co - lum - bine. Ho! Ho!
 scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine.
 Ho! Ho! Sure it is no fault of mine.
 Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

day af - ter day; I could be hap - py with

day af - ter day; I could be hap - py with

day af - ter day; I could be hap - py with

ei - ther, moth - er, With toth - er dear charm - er a - way.

ei - ther, moth - er, With toth - er dear charm - er a - way.

ei - ther, moth - er, With toth - er dear charm - er a - way.

sffz

No.14. The Cubist Opera

Ezra, Godfrey and Girls

Allegro

Ezra Memo

1. The
2. The

(very affectedly)

art of com-po-si-tion o - pe - rat - ic Is some-thing un-der-stood in ev'-ry
Cu-bist Op -'ra is a tone-cre - a - tion, Its theme is par-ti - col - ored, pol-y -

p

land, But mu-sic as I see it is pris-mat-ic, An art that I a - lone can under-
chrome. It can't be done un-less the dec-o - tra-tion Is shad-ed from the car-pet to the

p

stand. The Cu - bist Op -'ra nev - er has been writ - ten, That
dome. The Op -'ra House must bear a scent of per - fume, The

poco rit.

E. was a work that I a - lone could do;
au - di-ence must dress in har - mo - ny. My pur - ple - pink har - mon - ics And
A portière or a curtain Will

poco rit.

E. ol - ive-tint-ed ton - ics Blend per - fect - ly with counterpoint of blue: They do. } There's a
spoil it all for certain, Un - less it's of the col - or of the key: You see. }

p colla voce *molto rit.*

E. *a tempo*. beau - ti - ful yel - low In the mel - low Clar - i - net,
G. Godfrey (to the girls) :-

G. *Tempo di Valse (moderato)* Watch
a tempo p staccato e ben marcato

E. *p* And a lav - en - der - cher - ry

G. me!

Cl. *ff* *p*

E. In the mer - ry Fla-geo-let, (posing) There's an
 G. You see. *ob.*

(sweetly)

E. in - di - go tone In the bass - trom - bone, A vi - o - let in The
 G. *p*

(with growing enthusiasm)

E. vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this
 G. *sfp*

Viol.

E. Fu - tur - ist Op - 'ra of mine! mine! *sfz*

1. *f*

2. *v* *sfz* *v* *sfz*

No.15. Call Around Again

Elaine and Chorus

Allegretto moderato

Elaine

1. When a fel-low comes pro - pos - ing,
2. Hope's e - ter-nal in a lov - er,

E.

Nev-er let him find you out;
He's en-couraged by a glance, Keep him guess-ing, and in clos - ing
Near your door-step he will hov - er

E.

Leave your an-swer still in doubt.
When he thinks that there's a chance. Don't accept him, don't re-fuse him, You can use him by and
When he says he'll be a brother, Murmurs of tly; I'm so

E.

by; And when you fear that you may lose him, Then let this be your re - ply:
glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

poco rit.

poco rit.

Poco meno

E. 1-2. Call a-round a-gain, — Oh, won't you Call a-round a-gain? — Why don't you?

p a tempo

E. Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

E. Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

E. break it to you gen - tly If I've an - y-thing to say to you. —

p

Chorus

E.

Sopr. Alto

Tenor

Bass

Call a-round a - gain!
Call a-round a - gain, Oh, won't you Call a-round a - gain? Why don't you?
Call a-round a - gain, Oh, won't you Call a-round a - gain? Why don't you?
Call a-round a - gain, Oh, won't you Call a-round a - gain? Why don't you?

E.

Why don't you?

Faint heart nev - er won fair la - dy! Some day you will win me - may - be.
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

Call a-round
a - gain, —

Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

D.C.

— please do! Call a-round a-gain, please do! —

p break it to you gen - tly If I've an - y-thing to say to you! —

p break it to you gen - tly If I've an - y-thing to say to you! —

p break it to you gen - tly If I've an - y-thing to say to you! —

p

D. C.

No. 16. The Will-o'-the-Wisp

Marquis

Moderato

Marquis

1. In a for-est of doubt and dreams
2. In a for-est of cy - press-trees

p

1. In a for-est of doubt and dreams
2. In a for-est of cy - press-trees

Youth goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What
Love's a pil-grim of night. Thro' the clouds he hope ful-ly sees One

seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where
star with sil-ver-y light. It leads him on to a gar-den fair, Where

espress.

fame and glo-ry call; So we fol-low our fate Till we learn too late That it
for-tune seems to call; So Love fol-lows and yearns Till at last he learns That it

M. was - n't a star at all. was - n't a star at all. 1-2. It was the will-o'-the-wisp Be - fore us

M. gleam-ing In the dark-ness far. Shim-mer-ing, glim-mer-ing,

M. Glanc-ing, danc-ing Like a twin-kling star. We fan-cy that it guides us Thro'

M. poco rit. night to ros-y dawn; So we go fol-low-ing on, on— And

M. poco rit.

M.

a tempo

will-o'-the-wisp! You're gone!

Dance Pantomime

a tempo

pp rit.

a tempo

M.

Marquis

She's gone!

rit.

p

allargando

f

a tempo

No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

Moderato

Mrs. Bunker

We have all kinds of danc-es,

B.

Grac-es to dis - play, Our Terp-si - cho-rean fan-cies Change from day to

B.

day...Once the waltz-es from Vi - en-na Charmed with their re - train, Ta - ran-

B.

tel-las from Si - en-na, Moor - ish steps from Spain. We have had the syn-co-

dim.

Mrs. B.

pat-ed E-thi-o-pian sort; With the Russians we've gy-rat-ed:

Mrs. B.

That's more work than sport. So teach me now, you've come in time, The danc-es of your

Mrs. B.

trop - ic clime.

G.

Godfrey *senza tempo*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

senza tempo

rit.

Mrs. B.

a tempo

G.

plan. *animato*

a tempo f

Sup -

plan.

animato

a tempo f

Allegro feroce

s.B. pose I am a Gyp-sy wild, Sup-pose you're a To-re-a-dor; I have

s.B. loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I

(Business)

s.B. draw from my gar-ter— so!

s.B. Like a ti - ger I sneak toward you To deal you a dead - ly blow!—

Poco meno
Mrs. B.
G.
Mrs. B.

Godfrey
Is that the way?
That's al-most right.
If Im wrong, please

p

Godfrey
rit. *a tempo*
say! It's more like a fight!

Both
poco accel.
With scowl-ing brow— And flaming

f

f a tempo

Tempo di Tango (molto moderato)
3

Mrs. B.
G.

eyes — Ad-vance and re - treat — With rhyth - mi - cal feet;

Mrs. B.
G.

— A dance of hate, — Of scorn in - nate! — The

sp

sfs p cresc. molto

f

Mrs.B.
G.

flash is seen — Of dag-ger so keen, As face to

Mrs.B.
G.

face — With ti - g'rish grace — You

Mrs.B.
G.

glide and you sway — Like pan-thers at play: — That's the

Mrs.B.
G.

style of dance we know, — Down there in Mex-i - co!

Poco animato

ff brillante

sff

sempr f

f grandioso

Encore
Poco più mosso

1

2

3

4

5

6

7

8

No. 18. Sextet
The Face behind the Mask
Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

Animato

Elaine (to Phil.)

No no, Monsieur, you must not

sfsz mf

E.

ask To see the face be-hind the mask!

Irma (to Larry)

Your dance? I had for - got-ten

Phil. (to Elaine)

Oh, let me

E.

No no no no! No no no no! There is your friend, and

I.

that! Let's sit it out and have a chat. Ah, it is he!

Ph.

see your face, *pray!* Larry(to Irma) He is with a la - dy I know

He's with a la - dy I know

E. with a la - - dy! Tell me, won't you tell me, who is
 I. And who is she? Who can she be? Per-haps, Monsieur, you'll tell me who is
 Ph. well, But what are they to you and me? Now jeal-ous she is bound to
 L. well, But what are they to you and me? Be-tween two charm-ers now is
 Ez. Ezra (enters) Fair one, I beg you to un -

E. f — p sfp —> she? The ri - val I have longed to see!
 I. f — p fp —> she? A pleas-ant sight for me to see!
 Mrs. B. Mrs. Bunker (to Ezra) fp —> No no, Mon-sieur, you must not ask!
 Ph. f — p fp —> be! A most un - pleas - ant fix for me!
 L. f — p fp —> he! Now we shall see wh'll vic - tor be!
 Ez. f — p fp —> mask! Now in your smiles I long to bask!

(aside)

E. Now we shall see wholl win! 'Tis she! Quite cross she seems to be, To
I. I'll show him he is naught to me! Who can the creature be? A
Mrs.B. No no, you must not ask! No no! Mon-sieur, you're much too free To
(to Elaine) Let's go! She is with him, you see: What
Ph. (to Irma) You see, A fick - le flirt is he. Con-
L. (to Mrs. B.) Fair one, Now cross you must not be! There's
Ez.

E. find you here with me; So go to her, Monsieur, I leave you free.
I. stranger here is she: I shall in-form her, he be-longs to me!
Mrs.B. dare to fol-low me! I'm real-ly frightened here with you to be!
Ph. can it mean to me? I'm quite con-tent-ed herewith you to be.
L. sole your-self with me. He's quite unworth-y of you, you'll a-gree.
Ez. no one here knows me, I am determined your sweet face to see!

Tempo di Valse

F.
I.
Irs.B.
Ph.
One smile! One was quite e-nough to cap-ture me! One word
L.
One smile! One was quite e-nough to cap-ture me! One word
Ex.
One smile! One was quite e-nough to cap-ture me! One word

Tempo di Valse

A piano accompaniment consisting of two staves. The top staff shows a series of chords in 3/4 time, primarily in E-flat major. The bottom staff shows a bassline with sustained notes and occasional chords.

E.
One kiss! Sat-is-fied with it you would not be!
I.
One kiss! Sat-is-fied with it you would not be!
Irs.B.
One kiss! Sat-is-fied with it you would not be!
Ph.
From those lips will so en - rap-ture me!
L.
From those lips will so en - rap-ture me!
Ex.
From those lips will so en - rap-ture me!

A piano accompaniment consisting of two staves. The top staff shows a series of chords in 3/4 time, primarily in E-flat major. The bottom staff shows a bassline with sustained notes and occasional chords.

E. You'd ask for more, dear!

I. You'd ask for more, dear!

Mrs. B. You'd ask for more, dear!

Ph. One smile! 'Tis a tri-fle that you

L. One smile! 'Tis a tri-fle that you

Ez. One smile! 'Tis a tri-fle that you

(Piano)

E. One kiss?

I. One kiss?

Mrs. B. One kiss?

Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!

L. might be-stow: One kiss! Just to give a lit-tle hope, you know!

Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!

(Piano)

E. No, you real - ly must - n't tempt me so! No! not one!

I. No, you real - ly must - n't tempt me so! No! not one!

Mrs. B. No, you real - ly must - n't tempt me so! No! not one!

Ph.

L.

Ez.



E.

I.

Mrs. B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!
(to Mrs. B.)

Ez. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!



(to Phil.)

Don't im-a-gine I be-lieve you, I have met your sort be-fore!—

(to Larry)

(turns to Phil.)

Thus it is you men de - ceive us, Tho' pre - tend - ing to a - dore!

Thus it is you men de - ceive us, Tho' pre - tend - ing to a - dore!

Ph.

I

Ez.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a half note in the bass, followed by a half note in the treble, a quarter note in the bass, and a quarter note in the treble. Measures 12 begin with a half note in the bass, followed by a half note in the treble, a quarter note in the bass, and a quarter note in the treble.

12

— 1 —

1

(to Irma)

Lis-ten, Ir - ma, I'll ex - plain to you: If it comes to that, you're flirt-ing too!

(to Elaine)

You are sure to win. I bet on you! As a flirt you know a thing or two!

You are
(to Mrs. B)

MS. B. 1. 1

At first sight I fell in love with you! Only say that you could love me too!

A musical score for piano, showing two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 11 starts with a forte dynamic (f) and ends with a half note. Measure 12 begins with a forte dynamic (f) and ends with a half note.

E. *f* (to Larry) She is jeal-ous of me, I can tell! I'm be - gin-ning ra - ther well!

I. *f* (to Phil.) It ap-pears you've fall-en 'neath the spell Of this mas-que-rad - ing belle.

Mrs. B. *f* (to Ezra) I'm a-fraid that you would kiss and tell! So your hopes I must dis - pel.

Ph. *p*

L. *p*

Ez. *p*

E. *f* *p* To de-ceive him is a shaune:

I. *f* (to Phil.) To de-ceive me is your aim:

Mrs. B. *f* (to Ezra) Do not ask my face or name:

Ph. *f* (to Irma) If to flirt-ing I'm in - clined, There's no harm: you must - n't

L. *f* (to Elaine) Keep it up, you're do - ing fine! I just wish his chance were

Ez. *f* (to Mrs. B.) Just to see your face I pine! Would this lit - tie hand were

jp *fp* *fp*

E. *fp* *tranquillo* (to Larry) *poco rit.* *più rit.*
 Still, I have to play my game. But oh, if he should find out who I
fp *tranquillo* *poco rit.*

I. You have found an - oth - er flame. The wretch is false! For this I'll make him
fp *tranquillo* *poco rit.* *più rit.*

Mrs. B. *aside* Naugh-ty, naugh-ty! Fie, for shame. The wretch is false! For this I'll make him
 (turns to Elaine) *tranquillo* (to Elaine) *poco rit.* *più rit.*

Ph. mind! (to Irma) Ah! Ah! Don't re - fuse me just
tranquillo (to Irma) *poco rit.* *più rit.*

L. mine! Ah! Ah! Don't re - fuse me just
tranquillo *poco rit.* *più rit.*

Ez. mine! (sighs) Ah! Ah! Don't re - fuse me just
fp *tranquillo* *poco rit.* *più rit.*

E. *a tempo*
 am!

I. *a tempo*
 pay!

Mrs. B. *a tempo*
 pay!

Ph. one smile! One was quite e - nough to cap - ture me. One word
a tempo

L. one smile! One was quite e - nough to cap - ture me. One word
a tempo

Ez. one smile! One was quite e - nough to cap - ture me. One word
p a tempo

E. - - - - - One kiss? Sat-is-fied with it you

I. - - - - - One kiss? Sat-is-fied with it you

Mrs.B. - - - - - One kiss? Sat-is-fied with it you

Ph. From those lips would so en-rap-ture me!

L. From those lips would so en-rap-ture me!

Ez. From those lips would so en-rap-ture me!

E. - - - - - would not be! You'd ask for more, dear!

I. - - - - - would not be! You'd ask for more, dear!

Mrs.B. - - - - - would not be! You'd ask for more, dear!

Ph. - - - - - One smile!

L. - - - - - One smile!

Ez. - - - - - One smile!

E. - - - - -

I. - - - - -

Mrs.B. - - - - -

Ph. *'Tis a tri - file that you might be - stow! One kiss! Just to give a lit - tie*

L. *'Tis a tri - file that you might be - stow! One kiss! Just to give a lit - tie*

Ez. *'Tis a tri - file that you might be - stow! One kiss! Just to give a lit - tie*

E. - - - - -

I. *One kiss! No, you real - ly must - n't tempt me so! No! not*

Mrs.B. *One kiss! No, you real - ly must - n't tempt me so! No! not*

Ph. *hope, you know!*

L. *hope, you know!*

Ez. *hope, you know!*

Poco più mosso

E. one! A - las! I fear that

I. one! A - las! I fear that

Mrs.B. one! A - las! I fear that

Ph. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

Poco più mosso

E. I can-not be-lieve you true!

I. I can-not be-lieve you true!

Mrs.B. I can-not be-lieve you true!

Ph. My fair un-known,you find in me a will-ing

L. My fair un-known,you find in me a will-ing

Ez. My fair un-known,you find in me a will-ing

sfs

p

Ancora più mosso

E. (to Phil) Ah! do not tempt me! leave me now, I pray you. How you fas - ci - nate me!
 (aside) For this he'll have to pay! rit. How you fas - ci - nate me!

I. (aside) For this he'll have to pay! rit. How you fas - ci - nate me!

Mrs.B. (aside) For this he'll have to pay! rit. How you fas - ci - nate me!

Ph. slave! rit. How you fas - ci - nate me!

L. slave! rit. How you fas - ci - nate me!

Ez. slave! rit. How you fas - ci - nate me!

Ancora più mosso



The musical score shows a dynamic change from forte to piano. The first measure consists of eighth-note chords in the treble and bass staves. The second measure begins with a forte dynamic (sfz) in the bass staff, followed by a ritardando (rit.) and a piano dynamic (fp) in the treble staff.

E. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

I. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Mrs.B. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Ph. How you cap-ti-vate me! One is ne-ver missed, So give it! you can-not re-sist!

L. How you cap-ti-vate me! One is ne-ver missed, So give it! you can-not re-sist!

Ez. How you cap-ti-vate me! One is ne-ver missed, So give it! you can-not re-sist!



The musical score shows a dynamic change from forte to piano. The first measure consists of eighth-note chords in the treble and bass staves. The second measure begins with a forte dynamic (sfz) in the bass staff, followed by a piano dynamic (fp) in the treble staff.

Presto

E. *molto rit.*
(Kiss) And now leave me! I pray!

I. *molto rit.*
(Kiss) And now leave me! I pray!

Mrs.B *molto rit.*
(Kiss) And now leave me! I pray!

Ph. *molto rit.*
(Kiss) Do not leave me! I pray!

L. *molto rit.*
(Kiss) Do not leave me! I pray!

Ez. *molto rit.*
(Kiss) Do not leave me! I pray!

Presto

p molto rit.

ff a tempo

accel.

E.

I.

Mrs.B

Ph.

L.

Ez.

s

sfz

sfz

No.19. Burlesque Modern Opera

Chorus

Allegro molto

Lento

Brass

sffz

sffz *accel.*

Bass Dr.

f *p* *fp*

fp stacc.

f *p*

fp

Lento

SOPRANO

Mi re mi re do re do si do la!

ALTO

Fa mi fa mi fa

TENOR

Mi re mi re do re

BASS

(Voice cues)

fp *fa* mi re mi! *Ah!* *p. stacc.* la sol la sol la do si do si do! *Ah!* la sol la sol. *pp* *mi re mi.* *sffz*

p la sol la sol la *fp* *fa* *pp* *mi re mi.* *sffz*

do si do la *fa* *pp* *mi re mi.* *sffz*

Do si do si la si.

Allegro molto

s *ff* *sffz accel.* *sffz* *Bass Dr.*

Lento

(smiling)

p Fa mi fa mi fa
(with feeling) Mi re mi re do re

do si do la!

(falsetto) *p* La sol la sol la!

Lento

p (with feeling) Mi re mi re do re!
pp *lunga* *Bass Dr.*

Allegro feroce

Lento
ff Mi re mi

Mi re mi

Mi re mi

Allegro feroce

ff marcato Lento
ff tutta forza

Bass Dr.

re do re do si do la!
ten.
re do re do si do la!

ten.

ffz

Musical score for voice and piano, page 8. The vocal part consists of lyrics in Italian: "Mi re mi", "Mi re mi re do re", "Lasido si la sol fa mire do", "re do re sol! Ah!", "Ah!", "Mi _____ re mi!", "mi re mi re do re _____ mi fa!", "sol! _____ Re do si la solfamire re!", and "8 Mi re mi". The piano part features a continuous bass line with various dynamics and articulations. The vocal part includes slurs, grace notes, and dynamic markings like *mp*, *ff*, and *sffz*. The score is set in common time.

Poco a poco in tempo di Ragtime (sincopato)

pp

Mi re mi re do re do re do si do si do la!
Do do do do do do do re re re re la fa!
Sol fa sol fa fa fa fa fa fa fa fa do!
Sol do sol la la re re re la do la sol fa re mi fa mi re!

Poco a poco in tempo di Ragtime (sincopato)

pp 2d time in Tempo and *ff* for Dancee*fp*

in Tempo
Fa fa mi re mi re mi fa do fa la la sol!
in Tempo
Mi si do do do do do fa fa fa fa fa!
in Tempo
Fa la sol fa sol fa sol re re do si si si!
in Tempo
Re sol do do do do la re re sol re sol!

p

Mi re mi re do re do re do si do si do la _____ si do re
p Do do do do do do do re re re re la fa _____ si do re
p Sol fa sol fa fa fa fa fa fa fa fa do!
p Sol do sol la la re re re la do la sol fa re mi mi fa!

p

mi re mi re mi re mi re mi sol! Mi do re do!
do do do do do do do do mi! Do do si sol!
Sol fa sol fa fa fa fa fa fa fa sol! Mi fa fa fa mi!
ff marcato Sol la la la sol fa sol la re sol do!

8 *marcato*

1. repeat for Dance 2.

sffz

1. repeat for Dance *<sfz*

No. 20. Fate
Elaine and Philip

Molto moderato

p misterioso

Elaine

For-tune's face is hid-den— From all eyes by a mask, She

E.

comes to us un-bid-den,— No ques-tions we must ask... She hides her face to show not If

E.

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

E.

Phil From Fate there is no ap-peal-ing And

Ph.

Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.



(gazing into crystal ball)

rit. Allegro moderato *f* (gazing into crystal ball)
molto misterioso

she'll stay masked to you. I see a la-dy dark of face;

rit. *sp trem.* *p* misterioso

marcato *poco rit.*

You are her slave and she's your queen. By a gold-en chain she'll bind you!

poco rit.

poco meno

Phil I see a blond girl ra-ther tall, You would woo her now in
pp

Ir-ma! I know whom you mean.

poco meno *pp*

tranquillo espressivo *p* portato

vain; For she wears the true-love to-ken_ Of an - oth - er_ *p*

E - laine!

8

tranquillo espressivo

E. *p* > (laughingly) *molto tranquillo*
 Ha, ha! you see I'm right!
 Ph. *p* No! No! Guess-work is my on - ly
 Is this white ma-gic? *molto tranquillo*

E. *pp* *poco rit.* Tempo di Valse lento
molto moderato a tempo
 plan. One might guess as much of an-y man. 'Tis Fate!
molto moderato
più tranquillo

E. 'Tis Fate That holds our hearts in thrall, For both love and

E. hate, Soon or late, Are dealt like cards to all. 'Tis

espressivo *f* *ff*

E. Fate! 'Tis Fate! Her mock - ing eyes we

E. ask, But in vain, for the se - crets she's keep - - ing; To

E. guess them is our task: Those se - crets of laugh - ter or

E. weep - - ing In the face be - hind the mask.

lusingando

p

poco rit.

pp

rit.

poco rit.

poco a poco in tempo

poco rit.

poco rit.

rit.

molto rit.

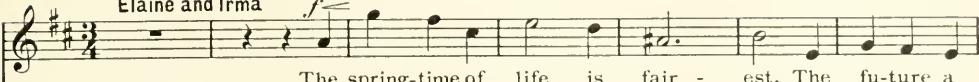
sforz.

This musical score consists of five staves of piano music. The first staff begins with dynamic *p* and instruction *lusingando*. The second staff starts with *pp*. The third staff includes *poco rit.* and *rit.*. The fourth staff features *poco rit.*, *poco a poco in tempo*, and *poco rit.*. The fifth staff contains *poco rit.*, *rit.*, *molto rit.*, and *sforz.*.

No. 21. Finale Ultimo
 "The springtime of life is fairest"
 Principals and Chorus

Animato with enthusiasm

Elaine and Irma *f*



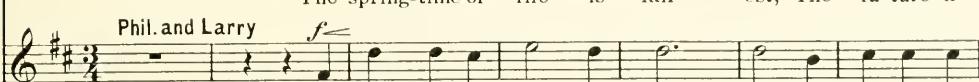
The spring-time of life is fair - est, The fu-ture a

Mrs. Bunker *f*



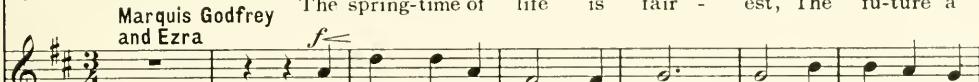
The spring-time of life is fair - est, The fu-ture a

Phil. and Larry *f*



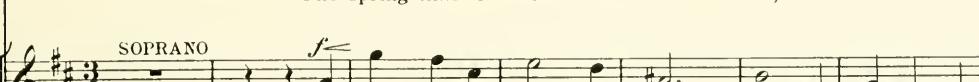
The spring-time of life is fair - est, The fu-ture a

Marquis Godfrey and Ezra *f*



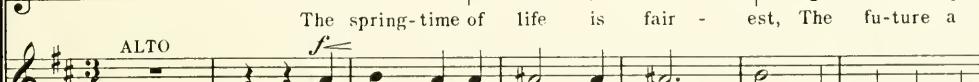
The spring-time of life is fair - est, The fu-ture a

SOPRANO *f*



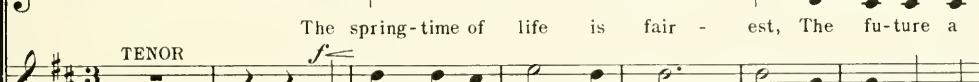
The spring-time of life is fair - est, The fu-ture a

ALTO *f*



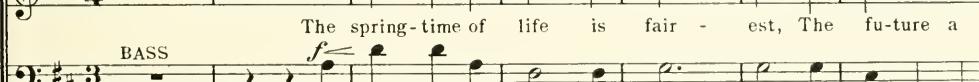
The spring-time of life is fair - est, The fu-ture a

TENOR *f*



The spring-time of life is fair - est, The fu-ture a

BASS *f*



The spring-time of life is fair - est, The fu-ture a

Chorus

Animato



f cresc.

E.
I.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Mrs.B.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

P.
L.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

M.G.
Ez.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

Bass.

pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the

E.
I.

mist of years, — And the things that we dreamed are not what they seemed In the

Mrs. B.

mist of years, — And the things that we dreamed are not what they seemed In the

P.
L.

mist of years, — And the things that we dreamed are not what they seemed In the

M.G.
Ez.

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

molto cresc. *rit. ff* *a tempo* *accel.* *rit.*

E.
I.

Mrs. R.

P.
L.

M.G.
Ez.

beau-ti - ful gold - en age. _____

8.....
rit. sfz
sfz sfz sfz

End of Opera





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